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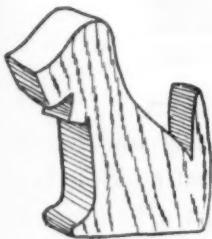
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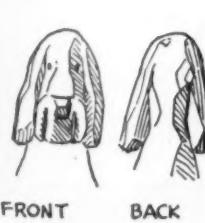
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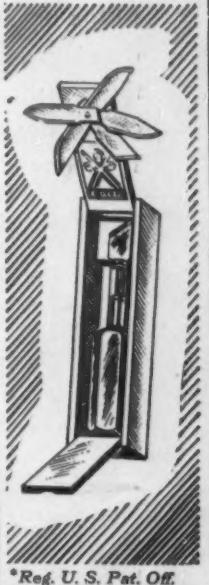
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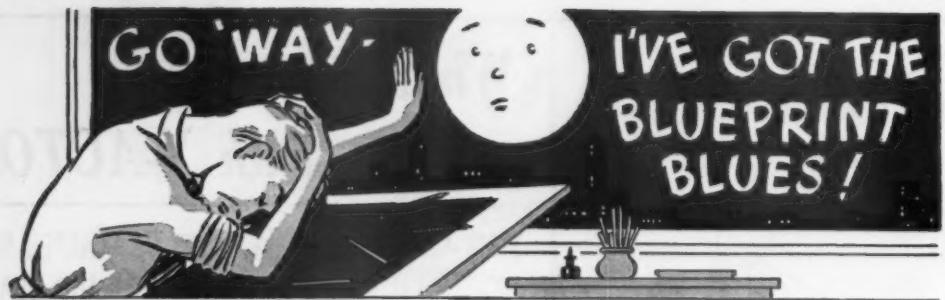
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American Artist

Vol. 9 SEPTEMBER 1945 No. 7

CONTENTS

PEN DRAWING <i>by Douglas Gorsline</i>	Cover
BULLETIN BOARD	4
NOTES & FOOTNOTES	6
HOBSON PITTMAN <i>An Interview by Ernest W. Watson</i>	9
"WARM EVENING" <i>Color Reproduction of an Oil Painting</i>	9
WHAT'S GOING ON AT THE POST? <i>An Interview with Kenneth Stuart by Ernest W. Watson</i>	13
TAUBES' PAGE <i>Questions and Answers</i>	19
DESIGNS FOR THE THEATRE <i>by Robert Edmond Jones</i>	20
THE WATERCOLOR PAGE <i>Presenting Henry C. Pitz</i>	24
JOHN C. MENIHAN—LITHOGRAPHER <i>by Norman Kent</i>	25
BOOK NOTES	40

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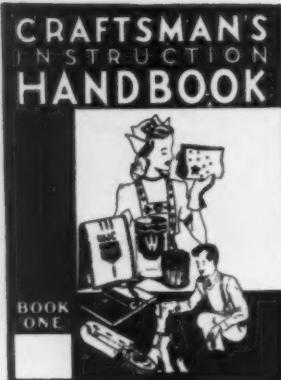
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WHERE TO SHOW

AUBURN, N. Y., Cayuga Museum of History and Art. Oct. 6-Nov. 3. The Finger Lakes Region Ann. Art Exhibition. For artists of Finger Lakes Region of New York State. Mediums: oil, watercolor, graphic arts & sculpture. No fee. Jury. Myers & George Memorial Prizes. Entry cards & works by Oct. 3. Prof. W. K. Long, Cayuga Museum, Auburn, N. Y.

CHICAGO, ILL., Exhibition Gallery, Mandel Bros. Nov. '45. 9th Ann. Miniature Prints, combined with 36th Ann. Chicago Society of Etchers. For active members only. Mediums: etching, drypoint & all metal plate. No fee. No Jury. Works due Oct. 15. James Swann, Sec'y, 219 Wisconsin St., Chicago 14.

DETROIT, MICH., Detroit Inst. of Arts. Nov. '45. (Exact dates later.) Michigan Artists' Ann. For all Michigan artists living in state or elsewhere. All mediums. No fee. Jury. Cash awards & purchase prizes. Work, Oct. 30. Detroit Institute of Arts, 5200 Woodward Ave., Detroit 2, Mich.

GREENSBORO, N. C., Weatherspoon Art Gallery. Nov. 5-30. 2nd Ann. Internat'l Textile Exhibit, Art Dept., Woman's College. Four purchase awards totalling \$250 will be made in each of 3 divisions: woven textiles; printed textiles; woven materials containing at least 50% synthetic yarn. Entry blanks Sept. 18; entries by Sept. 25. Woman's College, Greensboro, N. C.

LOS ANGELES, CAL., Los Angeles County Museum. Oct. 7-Nov. 18. 25th Anniv. Exhibit, Calif. Water Color Society. For all artists. Mediums: watercolor & pastel. Jury. Prizes: \$800. Entry cards & works, Sept. 15. Annita Delano, Sec'y, 10733 Ohio Ave., W. Los Angeles, Calif.

LOWELL, MASS., Whistler's Birthplace Museum. Year Round Exhibition. For professional artists. All mediums except large sculpture. Fee: \$1.50. No prizes. Receive works any time; show 2 mos. Non-professionals invited to send photographs showing new handling of technique in works which might be exhibited. J. G. Wollcott, 236 Fairmont, Lowell, Mass.

MONTCLAIR, N. J., Montclair Art Museum. Nov. 4-25. 15th Ann. N. J. State Exhibit, sponsored by Montclair Art Ass'n. & N. J. Chapter Amer. Artists Prof. League. For artists born in, or who have lived past 5 yrs. or 3 mos. yearly in N. J. Medium: oil, watercolor, black & white, sculpture. Fee: \$1.50 per entry (\$1 to members). Jury. Prizes. Entry cards, Oct. 1; works, Oct. 7-14. Montclair Art Museum, 3 S. Mountain Ave., Montclair, N. J.

NEW ORLEANS, LA., Isaac Delgado Museum. Oct. 7-Nov. 2. 21st Ann., Art Ass'n of New Orleans. For members (membership \$5) and, without fee, men & women in armed forces. All mediums. Jury. (No jury of selection.) Prizes: \$100. Entry cards & works, Sept. 28. Anna McDonald, Isaac Delgado Museum of Art, City Park, New Orleans 19, La.

NEW YORK, N. Y., Nat'l Academy Galleries. Oct. 17-Nov. 7. Society of Amer. Etchers 30th Ann. and 7th Ann. Miniature Exhibit. For all artists. Mediums: all metal plate. Fee: \$2 for non-members. Juries. Prizes. Entry cards, Sept. 17; works, Sept. 24. John Taylor Arms, Pres., 1083 Fifth Ave., New York 28.

NEW YORK, N. Y., Nat'l Academy Galleries. Sept. 24-Oct. 11. 4th Ann., Audubon Artists. For all artists. Mediums: oil, watercolor, pastel, black and white & sculpture. Fee: \$3 for non-members. Jury. Prizes: \$2.15 & Gold Medals. Entry cards & works, Sept. 13. M. M. Engel, Exhibit Chrmn, 470 W. 34th St., New York 1.

NEW YORK, N. Y., New York Historical Society. Oct. 28-Nov. 25. 32nd Ann., Allied Artists of Amer. For all artists. Mediums: oil, watercolor, sculpture. Fee: \$6 for non-members; pt refund if work rejected. Juries of selection and award. Prizes & awards. Entry cards, Oct. 13; works, Oct. 15 & 16. Frank Gervasi, 333 E. 41 St., New York 17.

OAKLAND, CALIF., Oakland Art Gallery. Oct. 7-Nov. 4. 13th Ann. of Watercolor, Pastel, Drawing & Prints. For all artists. Mediums listed above. No fee. Jury. Awards & cash prize. Entry cards & works, Sept. 23. Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

PHILADELPHIA, PA., Penn. Academy of Fine Arts. Oct. 20-Nov. 25. 44th Ann. Penn. Society of Miniature Painters. For all artists. All miniature painting mediums—work must be originals by living artists. No fee. Jury. Prizes: medals & awards. Entry cards, Sept. 17; works, Oct. 5. Miss A. M. Archambault, 1717 Sansom St., Philadelphia 3, Pa.

WHERE TO SHOW

PHILADELPHIA, PA., The Print Club. Nov. 1945. Philadelphia Print Club's 17th Ann. For Philadelphia artists. Mediums: etching, engraving, sgraffito, lithograph & woodcut. Jury. Prizes. The Print Club, 1614 Latimer St., Philadelphia.

SAN FRANCISCO, CALIF., Gump Gallery. Nov. '45. (Exact dates later.) Calif. Society of Etchers Annual. For all artists. All print mediums (no monotypes). Fee: \$2. Jury. Awards. Entry cards, Oct. 12; works, Oct. 17. Nicholas Dunphy, Sec'y, 617 Montgomery St., San Francisco 11, Calif.

ST. LOUIS, MO., City Art Museum. Nov. 17-Dec. 17. 5th Ann. Missouri Exhibition. For residents of State & within 50-mi. of border. Mediums: oil, watercolor, sculpture, graphic arts, crafts. No fee. Prizes. Works due Oct. 23-30. Dorothy Heritage, City Art Museum, St. Louis 5, Mo.

SAN ANTONIO, TEXAS, Witte Memorial Museum. Oct. 7-28. 7th Texas General, sponsored by Witte Memorial Museum, Dallas Museum & Museum of Houston. For Texas artists. All mediums. No fee. Jury. Prizes: \$1,200, cash & war bonds. Entry cards & works, Sept. 15. Witte Memorial Museum, Brackenridge Pk., San Antonio, Tex.

WILMINGTON, DEL., Delaware Art Center. Nov. 4-Dec. 2. 32nd Ann. Delaware Show, Wilmington Soc. of Fine Arts. For Del. artists, pupils of Howard Pyle & members. Mediums: oil, watercolor, drawings, prints & sculpture. No fee. Jury. Prizes for oil & watercolor. Entry cards due Oct. 1; works, Oct. 29. Wilmington Soc. of Fine Arts, Park Drive & woodland Ave., Wilmington 51, Del.

YOUNGSTOWN, OHIO, Butler Art Institute. Jan 1-27. 11th Ann. New Year Show. For past & present residents of Ohio, Pa., Va., W. Va. & Ind. Mediums: oil & watercolor. Jury. Prizes. Entry cards & works, Dec. 9. Sec'y, Butler Art Inst., Youngstown, Ohio.

COMPETITION

MERCHANT SEAMEN'S EXHIBITION: Corcoran Gallery, Washington, D. C. Dec. 2-26 prior to nationwide tour of 1946 (4th Annual) Merchant Seamen's Show. For merchant seamen of the United Nations. Mediums: oil, watercolor, gouache & prints. Number of entries unlimited. Jury. Prizes: 5 equal prizes of \$100 each. Works due Nov. 1. Mrs. Isabel F. Peterson, Dir., Art Exhibition, United Seamen's Service, 39 Broadway, New York 6, N. Y.

JUVENILE BOOK COMPETITION: Domeday Press in Juvenile book illustration is open to all artists. Entries are to consist of 3 finished pieces of art work in full color, one to be the jacket, plus rough outline of complete book. Books may be classics or new material; for age group from 3 to 12 years. Three prizes totaling \$6,000. Jury. Entries due Oct. 1. For details write Juvenile Book Competition, Domeday Press, Inc., One Madison Ave., New York 10, N. Y.

SCHOLARSHIPS

GUGGENHEIM MEMORIAL FOUNDATION: Fellowships of \$2,500 for one year's research or creative work in fine arts. For U. S. citizens 25 to 40 yrs. Candidates must present plans for proposed study; applications by Oct. 15. Write to address given below for application blanks. POST-SERVICE FELLOWSHIPS totaling \$200,000 will be granted to young scholars and artists in the armed services; upon same basis as outlined above; available for use of recipients whenever discharged from service. Five such Fellowships have been awarded, remainder will be awarded before end of war. Service men wishing to apply are urged to file applications as soon as possible. Henry A. Moe, Sec'y, Gen'l, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York 17, N. Y.

RIDGEWOOD, N. J., Gerald Leslie Brockhurst Scholarship of \$500 will be awarded by the Ridgewood Art Ass'n for study in an accredited art school. Candidates must be U. S. citizens, under 25 yrs. of age, residing in New Jersey. Contest closes Nov. 2. For prospectus: Mrs. C. N. Whitson, Chairman, 412 Overbrook Rd., Ridgewood, N. J.

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BOARDS

Notes and Footnotes

Our Cover

Douglas Gorsline, A.N.A., who made the fine pen drawing used on the cover this month, is one of our younger artists — well regarded by his fellow artists and critics.

In the short space of several years, he has been awarded a number of important prizes in painting, including the Lippincott Prize, Pennsylvania Academy, 1942; Clarke Prize, National Academy of Design, 1942; and the Obrig Prize, 1944. As an etcher, Gorsline received a 2nd Purchase Prize in the First Annual Exhibition of Prints at the Library of Congress, in 1943.

He studied with Kenneth Hayes Miller and Reginald Marsh at the Art Students League, and, like them, has found much of his subject matter among the buxom working girls of New York. His sketch books are filled with thousands of drawings — out of which have come the inspiration and working details for some of his finest figure compositions.

New American Landscape

William C. Pryor, Head of the Education Section, U. S. Soil Conservation Service, writes that much interest is being shown in the "New American Landscape" which he brought to the attention of our readers in his article, *Soil Conservation and the Artist*, in the May issue of *AMERICAN ARTIST*. He says, in part, "We have been getting a steady stream of letters about the article from painters and commercial illustrators, expressing interest and asking for more information and for pictures. Our photographic unit tells me they have had a number of phone calls from artists in this area asking for photographs that can be used as the basis of drawing and painting, so apparently the idea has seized the imagination of many people."

Where Movies Fail

"What, then, is my main objection to the movies?" asks Amy Freeman Lee in *A Critic's Notebook*. "Surely they can be seen and heard with ease and, therefore, offer no complications to the activity of sensing. When we come to the process of imagining, however, we strike at the root of their limitation. The audience has every place, action, and character pictured to him directly and literally with no room left for the imagination or with no necessity for its operation. There are no subtle implications but only the series of photographic panorama passing constantly before the eyes along with sound to represent the speech of characters and the noise of the places... It is probable that if one continued to go to the motion

pictures regularly over a long period of time with no contacts with other art forms, his imagination would become crippled and atrophied like an arm that is kept in a sling too long."

A Fair Question

One of Whistler's sitters once expressed dissatisfaction with his portrait, saying to the painter, "Do you call it a good piece of art?" "Well," said the artist to his client, "do you call yourself a good piece of nature?"

Kroll Lithograph

A year ago (September 1944) we reproduced a Leon Kroll drawing on our cover. The officers of Print Club of Cleveland liked it so well they commissioned Mr. Kroll to make it into a lithograph. Entitled "Monique," the lithograph was distributed in June as their publication print for 1945.

An Opportunity

Scanning the Metropolitan Museum of Art Calendar of Events (Are you on the mailing list?), we wonder how many of the art-minded in the Metropolitan area are aware of the splendid program of lectures, concerts, tours and movies to be enjoyed by all without cost. A veritable University of Art Education!

Guernica Again!

Hitler's representative in Paris one day visited Picasso, where on the wall he saw a sketch for "Guernica," which symbolizes the Luftwaffe's destruction of its defenseless victim, the Basque town of that name. "Did you do that?" he asked Picasso, who replied, "No, you did." —From *Of Art, Plato to Picasso*

Changing Taste

"Booth Tarkington put it tersely when he said that we store our parents' furniture in the attic, only to have it pulled out again by our children. The same thing is true of art. The out-of-date pictures of my childhood have become some of the masterpieces of today. Dealers play a part in this change of taste. When I was an art student, Thomas Eakins was painting pictures which many considered to be old-fashioned. He was a profound, serious artist, yet there was a thoroughness in his work which did not fit in well with the taste of the time, and his pictures enjoyed no large vogue."

"The craze for Currier and Ives lithographs, the mode for the so-called American primitives, the reputation of half of the great names in art today are all the work of dealers, and in nine cases out of ten it is they, not the artists, who profit, for in many cases the artists are dead." —S. J. Woolf in *Here Am I*.

Notes and Footnotes

Baker Defends

"Stating that 'every once in a while we hear a wail from some client about the high cost of art work,' George Baker, president of National Advertising Art Center, declared today that 'As a matter of fact, artists are the most underpaid of any professionals.'

"Citing several examples to prove his point, the head of the 'clearing house' for art work pointed out that a radio star may get as high as \$3500 for one performance. He sings songs composed by somebody else or cracks jokes written by a staff of hired writers. Actors become famous repeating over and over lines that someone else has written. A successful book is published by the thousands and many subsequent editions are printed."

"The income of a graphic artist, Mr. Baker asserted, is usually derived from the reproductions or sale of a single picture, which he has been able to create only after years of study and preparation. If the picture brings more than \$1000, the buyer is apt to 'wince' and feel that he is being 'taken for a ride,' he said.

"The relative value of an advertising illustration may be judged by the amount of space it occupies in the ad, Mr. Baker contends, adding that 'those who buy the pictures know better than anyone else what this space costs'."

—Edward J. Dever, Jr., in the *World-Telegram*

School of the N.A.D.

The National Academy of Design has arranged to sell its property on 109th Street and Amsterdam Ave., in New York City, which houses its School of Fine Arts. This property was acquired shortly after the "Venetian Palace," the Academy's old home at the corner of Fourth Ave., and 23rd Street, was sold. It was originally the intention to build a permanent structure on this site to house its galleries and school, but for many reasons this idea was abandoned and the more or less temporary building was erected.

Plans are now being considered for a large, thoroughly equipped school building to be erected on the site adjoining the present Academy Galleries on Fifth Avenue and 89th Street. Hobart Nichols, president of the National Academy, announces that when war restrictions are lifted, work on this building will commence; and the plan is to create an art school that will be second to none in the country.

Guilty?

The Dutch Nazi art forger, Han van Meegeren, who recently confessed to passing off seven of his own paintings as original masterpieces by Ver-

meer and Pieter de Hooch, is eager to prove his guilt.

Expert opinion is divided as to the authenticity of one of the controversial canvases that hangs in Boymans Museum in Rotterdam—"Christ and Disciples at Emmaus" attributed to Vermeer. The Museum's deputy-director considers the forgeries "unproved" until he receives the results of X-ray and chemical tests. One of the leading Netherlands restorers of old paintings supports him in his contentions.

But Han van Meegeren is determined to establish his "reputation." He has begun work on several pictures, in his quarters behind the bars, to prove that he is competent of turning out the forgeries, most of which were sold to private collectors and museums as original art treasures, valued at some \$3,000,000.

Warm Enuf!

In reply to a friend's inquiry if she did not object to posing in the nude for Canova, the Princess Borghese answered: "Not at all, for you see, Canova has a stove in his studio."

Tears Over Art

"I paint what I see," tearfully said a young female pupil of Whistler's, whose work the master had severely criticised. "You are quite right, my dear young lady," Whistler replied, "but the tragedy will be when you see what you paint."

Originality

"The true original genius never has to give a thought to originality, nor ever has to fear the impairment or dissolution of his 'fire,' his force, his uniqueness, by any outside influence of training or acquaintance with and love for tradition and older masters. The true artist cannot see uninterestingly, or uncreatively, because he cannot be a duplication in his own experience, of any other artist or person," Richard Guggenheim in "Sight and Insight" (Harper).

Librarians, Attention

Dear Editors: As an old subscriber and friend of AMERICAN ARTIST, I would like to call your attention to a condition for post-war action.

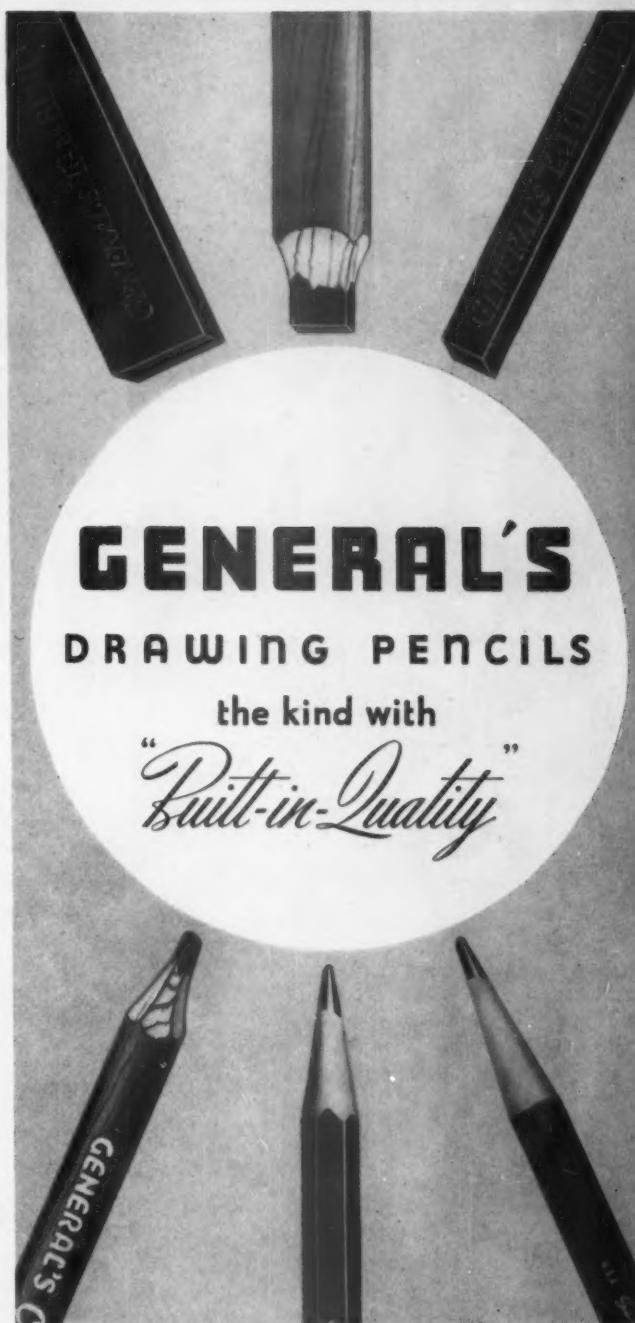
The New Orleans Public Library is without a copy of AMERICAN ARTIST. I am wondering if other libraries of comparable size are also without your publication.

I feel your magazine is a vital contribution for a better understanding of the outstanding work of our American artists.

Donal D. Fusselman, SpX2/c

Indices

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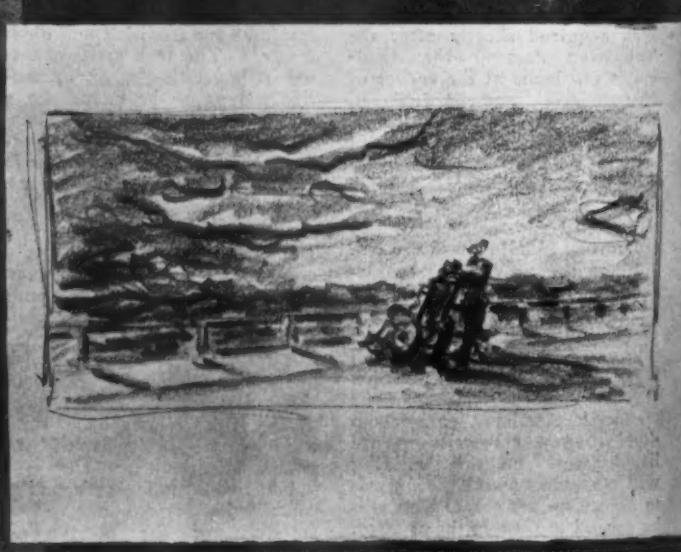
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WARM EVENING OIL BY HOBSON PITTMAN

A watercolor of this subject, painted prior to the oil, is in the Phillips Memorial Gallery.



Hobson Pittman

Warm glow of lighted interiors against cool moonlight seen through open doors and huge windows is Hobson Pittman's favorite color motif. Add a nostalgic passion for things Victorian and for memories of a childhood lived in the post-Civil War environment of stern dignity and you have an almost complete catalog of Pittman's creative sources. Such human interest as creeps incidentally into many of his canvases stems from the same source. The ghostlike women who inhabit his pictures are memories of frail spinsters who were the lavender-and-old-lace of horse and buggy days. Among these were *Miss Pat* and *Miss Eva Lion*, next door neighbors to the Pittmans, pictured in a large—and exquisite—canvas of that title. The only function of these apparitions would seem to be to enhance the quality of loneliness that is the atmosphere of Pittman's moody art; they play little or no part in the purely sensual qualities of his canvases. In his early pictures the rooms were invariably unoccupied—even by ghosts—and the artist became known as a "painter of the empty room." Someone added the significant phrase: "With the sense of presence withdrawn but briefly". The rocker on the porch, the divan

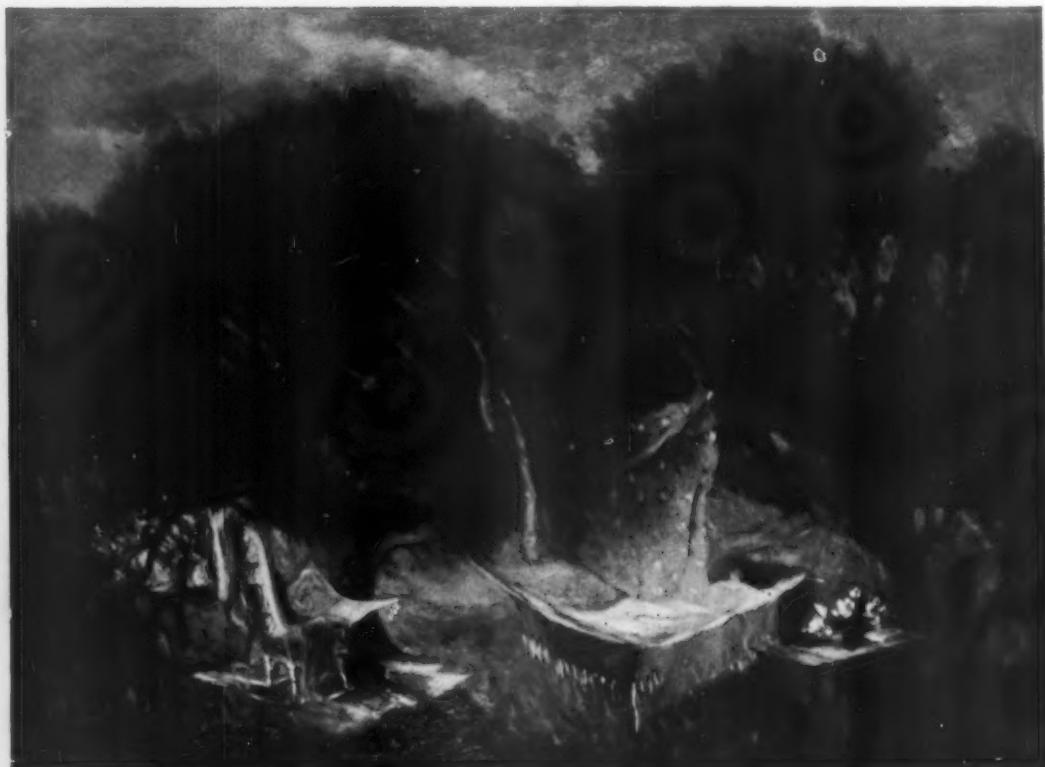
ON PAGE OPPOSITE

A group of pencil studies preliminary to "Warm Evening," reproduced in color and one sketch for "The Invalid." These represent but a fraction of the studies for the two pictures that were a long time in the making and were preceded by both watercolor and pastel essays.



MISS PAT AND MISS EVA LION

A large canvas, contrasting the warm interior (intensely red rug) with the blue, night sky. The piano is bright red. The chairs are blue, bringing the cool hues of the sky into the lighted room. The ghostlike figures, Miss Pat and Miss Eva Lion, are the romantically remembered spinster neighbors.



SUMMER

PLEASURES

Begun in 1937, this picture was on Pittman's easel, off and on, for seven years.





THE INVALID

*A small canvas
in cool and low-
toned colors.*

facing the open doors, the cavernous beds—though empty—seemed indeed to convey the sense of human proximity.

Seldom has a painter reflected the influences of his youth so faithfully. Hobson Pittman was born on a farm in Tarboro, North Carolina, in 1900, where he lived until he was ten years of age. The family then moved to the village into a large, rambling, three-story Victorian house with high ceilings and very tall windows, the latter opening onto a porch which surrounded all four sides. Relatives, whom he visited for several years, lived in similar houses of the period, furnished with handsome and—to the future painter—"strange" pieces of Victorian furniture.

Pittman, it seems, became thoroughly imbued with the spirit of these surroundings, and even their details were indelibly photographed upon his impressionable brain. The theme of the double doors opening out onto a porch flooded with moonlight has been repeated, with variations, in many canvases. *Southern Mansion*, a canvas painted prior to *Miss Pat and Miss Eva Lion*, has the identical setting, a wavy-backed divan occupying the same position in the room as the piano.

Bedrooms seem to have had a special appeal. "I remember," says Pittman, "how the beds in these North Carolina homes were pulled out in the middle of the rooms on hot, summer nights. This was the customary thing to do. I recall with what fascination, at an early age, I watched my sisters and my aunts strolling around the bedrooms in their long, white nightgowns." In his canvas, *Four a.m.*, Pittman has painted the lamp still burning after the occupant of the room has gone to bed. This, he says, was his sister Lena's custom. The light gave her a sense of security even though doors and windows were wide open.

In *The Invalid*, Pittman employs every artifice at his command to create a mood of loneliness and pathos. There is the vast, threatening expanse of sea, and the unfriendly sky into which death stares from the invalid's chair. It is a picture that, in contemplation,

awakens the primitive emotions of apprehension and the sense of man's insignificance before nature's threatening forces. Says the artist: "The memory of the long, endless sweep of the boardwalk has haunted me since, long ago, I first saw it at the seashore. I've made many, many sketches of this theme, first in pencil, then in pastel. The wheel chair that had haunted my memory since childhood days, when I often stood and stared at it in awe, seemed naturally to introduce itself into the theme."

Pictures that are born of such broodings are of long gestation. Years often elapse between conception and final realization. *Summer Pleasures*, recently finished, was started in 1937. The picture passed through various experimental stages. At first the figure in the rocking chair was seen dimly behind a transparent screen. When the screen was removed, the drapery in the trees was added.

It will be seen that the artist, in these canvases, is indifferent to scale, proportion and perspective as commonly conceived. In *Summer Pleasures*, for example, the relation of the hammock and the rocking chair violates physical possibility. Although the hammock hangs from a tree behind the chair, it is nearer the spectator. The flouting of scale is well illustrated in *Miss Pat and Miss Eva Lion*, the open door being large enough to admit a locomotive. The device of this exaggeration serves Pittman's purpose well. It has the same effect of subordinating mere human beings to awesome nature as the dwarfing of the figures in *The Invalid*.

For several years, Hobson Pittman has taught art during the winter at Friends' Central Country Day School in Overbrook, Pennsylvania, and then has spent six weeks as visiting artist at the Pennsylvania State College summer session. His pictures are to be seen in the permanent collections of our principal art museums. He is one of the big names in contemporary painting.

Illustrations continued overleaf



HOBSON PITTMAN is a meticulous workman. He uses a limited palette of great richness, with warm grays, a wide range of clear blues, fresh greens, deep reds and occasional intense yellows and oranges.

In this picture we see the artist guided by a previous pastel study as he paints on his canvas. This is habitual practice. Most of his themes are first expressed in either pastel or watercolor—sometimes in both—before he essays his final and most serious interpretation in oil. Note the draperies hanging in the trees, a device frequently employed as a background accessory.



What's going on at the POST



AN INTERVIEW WITH **Kenneth Stuart** By ERNEST W. WATSON

Is the *Saturday Evening Post* going arty? That May 5th cover by Alexander Brook, for example: no gag, no idea really—just a painting of a nice little girl, holding her hat and a bouquet of flowers in her lap. A good cover for an art magazine, but its appearance on America's Number One journal for the common man raised many an eyebrow, mine included.

It has been noticed, of course, that things have been happening at the *Post*. In 1942 the publication abandoned its time-worn cover format and got generally shaken up inside. During the past year or two, bargain basement imitations of Norman Rockwell have disappeared, though not Norman, praise be! They have been supplanted largely by pictorial Americana, a sort of contemporary Currier and Ives created by such top illustrators as Falter, Dohanos, Atherton and, of course, Rockwell, who, during the past twenty-nine years, has done about 260 of the covers.

What and who is behind this pictorial metamorphosis? The "who" should logically be the new art editor. In December 1943, he temporarily abandoned a very successful career as illustrator to become the biggest buyer of editorial art in the magazine publishing world.

Kenneth Stuart is no stranger to *Post* readers. They have seen his drawings on its covers and are familiar with his illustrations within. His "caricartoons" of famous personages will be particularly remembered. These, running for thirty-five consecutive weeks, focused attention upon him as a satiric artist, a reputation that was climaxed by his famous Hitler cover for July 31, 1943. In this, the "Fuehrer" was depicted by a distraught paper-hanger brooding over his reverses—expressed by his wallpaper map of Europe, torn and pasted hopelessly awry on the wall. The original painting now hangs in the Library of Congress.

Stuart's work as an advertising illustrator has been no less noteworthy. He won the Award for Color Illustration with a Yardley drawing in the 1939 Art Directors Show at the Philadelphia Art Museum. He was given an Advertising and Selling award for his work for Michigan Bell Telephone. He has worked on campaigns for such accounts as Baltimore and Ohio Railroad, Ford, Morrell Packing Company, Cannon Towels and American Telephone & Telegraph. He has served as head of the Illustration Department of Moore Institute in Philadelphia, and, since 1944, as a member of its Board of Managers.

How does it happen that we find such a top-flight creative artist ensconced in an editor's chair?

Not exactly a \$64 question: the offer of a position of such importance would come as a challenge, I think, to any adventurous soul. It struck Stuart that way, particularly since he harbored some very definite ideas about magazine art. For one thing, he was convinced that the run-of-the-mill gag covers, which I have referred to as bargain-basement versions of Norman Rockwell, were pretty nauseating. The worst of it was that the really good men believed they had to produce those slam-bang things in order to land in the nation's best shop window. Everyone, it seems, thought a *Post* cover had to be a "*Post*" cover. And they thought they knew what that was. Looking back over the years they were justified. Rockwell had set the pace. It was so good that even the runners-up got by. But this traditional concept of a cover for S.E.P., Stuart decided, was narrow and circumscribed. It was definitely "typed." "Put it this way," he explains. "It was limited to just one octave on the extensive keyboard of human sympathy and interest. However good the performance within that range, there was no sense in serenading the public with one-finger exercises."



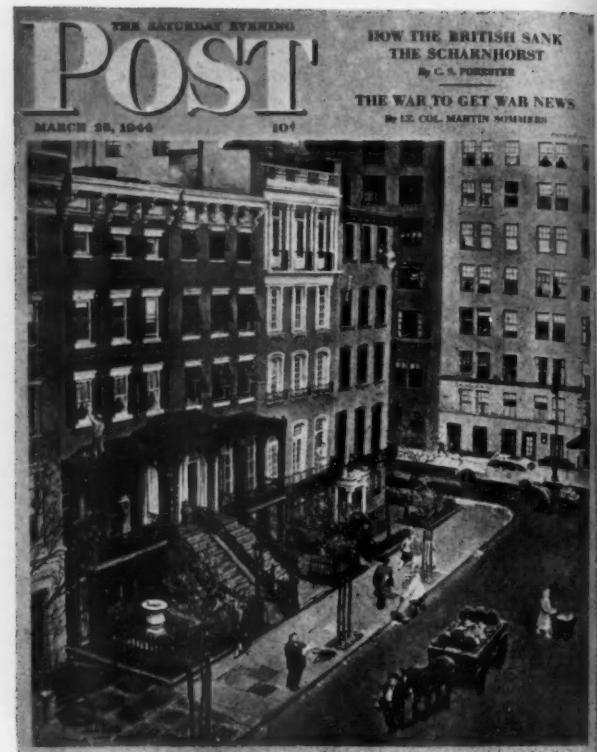
Stevan Dohanos

When artists came to Stuart with covers tailored to the stereotyped formula, he surprised them by asking for pictures they really *wanted* to paint and *could* paint with distinction. Astonished and concerned over such heresy, they exclaimed, "Why, Ken, you can't put that sort of thing on a *Post* cover!"

One of the first departures from the conventional prescription was the John Falter cover of March 25, 1944, reproduced from a painting never intended for publication. It was hanging on Falter's studio wall when Stuart espied it. He had dropped in to examine a picture the artist had done specially for a cover. Stuart took one look at the intended cover; then, having made his discovery said: "John, I'll take the Gramercy Park painting instead." Incredulous, Falter replied: "That's no *Post* cover, Ken. I painted that picture for my wife."

Since then *Post* readers have been treated to something quite different from the trite gag conceptions of conventional cover designers.

But was this Falter cover merely to establish a new "type" of S.E.P. cover? "By no means," says Stuart. "The men who do our covers from now on will paint in their own particular way the things that most interest them, provided, of course—this is where an art director functions—they exploit the experiences and sympathies of a mass audience. What they must deliver is their distinguished best rather than a strained effort to do something that can better be done by others. The pictorial essays in Americana by Falter, Atherton and Dohanos, for example, are in the best tradition of the work of these men and they are keyed to popular



John Falter

enthusiasm for the American scene, a passion that in recent years has been fostered in many ways, especially in literature and the fine arts. Rockwell, of course, is still at his best in those subtle gag pictures that dramatize the foibles and the embarrassments of the common man in the throes of commonplace adventures. These gentle satires will continue to woo the public's affection for an illustrator who, without doubt, is the widest-known and best-loved of our American artists."

What about the Alexander Brook cover? What does that portend? Is the *Post* going in for "art" paintings? "No," says Stuart, "we are just pulling out another stop in the pictorial harmony to encompass a more inclusive range of human appeal, and in the future you may expect to see covers that range from the wildest gag—if it is done with distinction—to a painting that would be as much at home in the Metropolitan."

The day that I spent in Kenneth Stuart's office in the Curtis Publishing Company's building, in Independence Square in Philadelphia, was made especially profitable by the arrival, in the afternoon, of John (now Lieutenant) Falter. It gave me an opportunity to observe how the art director functions in his dealing with illustrators.

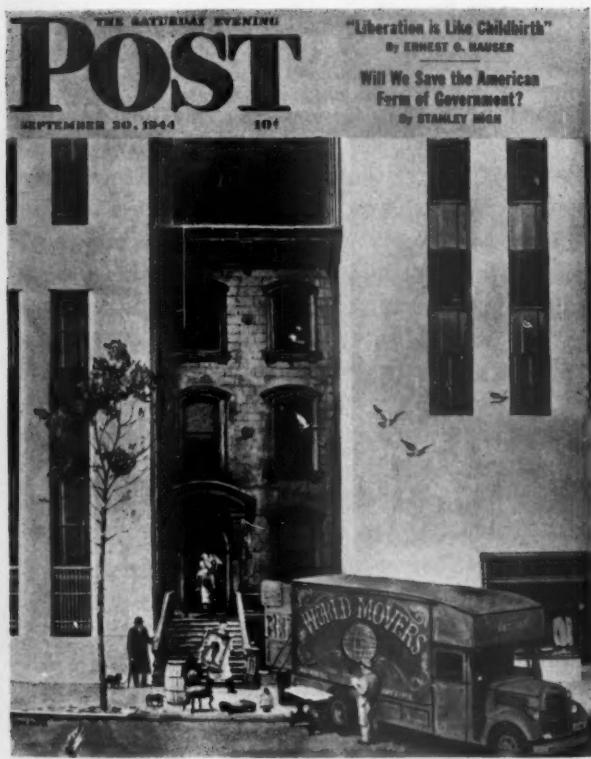
Falter had brought in a cover painting just completed. It was accepted with evident satisfaction, Stuart commenting enthusiastically about every aspect of its illustrative appeal and its technical charm. Both men then sat at Stuart's desk and began to discuss ideas for future issues. As they talked, each scribbled with his pencil. A proposed theme for the July 4th cover posed the knotty problem of planning something that



Alexander Brook



John Atherton



John Falter



Norman Rockwell

These Post covers, selected from those that have appeared during the past two years, illustrate the break with the traditional conception of poster-esque designs and the adoption of a policy directed to a more inclusive range of human appeal.

The pencil study shown below (greatly reduced) is the final drawing on tracing paper for the famous Hitler cover. The pose, Stuart says, was inspired by a friend who, when perturbed, holds his clenched fist to his face.



This is Kenneth's "clairvoyant" cover. Designed four months prior to the date of issue, it appeared at the very moment Mussolini tottered and fell from his crumbling throne.

would not be inappropriate whatever the war situation might be on the date of issue.

I am not at liberty to report the discussions I heard in Stuart's office about projected covers, but I can tell how the "moving day" cover of September 30, 1944, evolved from a similar conference over a year ago. The problem was to find an angle that would be suitable for the annual fall moving days—metropolitan leases are usually dated October 1. Falter, having recently been intrigued by the sight of an ancient brownstone dwelling sandwiched between two modern structures on Park Avenue, thought it suggestive of the old way of life

being squeezed out of existence by the new, an idea that might offer the right emotional motive for the present need. Stuart embraced the idea eagerly and reached into his memory for a Victorian moving day scene, recalling such details as the rococo-framed portrait, the stuffed eagle, and horse-hair-upholstered furniture strewn upon the sidewalk. One of them brought in the old man to add poignancy to the nostalgic setting. The other proposed the smart haberdashery as a foil for the obsolescent furnishings.

Thus the picture grew, the brain child of both artist and art editor. That is the way many *Post* covers are born. Occasionally Stuart conceives an idea and hands it, fully developed, to an artist. Often the artist is the sole creator, but, invariably, the idea is first discussed and accepted before the artist takes up his brush. Usually, indeed, he submits a very careful pencil sketch of the proposed design.

Stuart reports that reader polls—a universally accepted device for gauging reader response—have justified his faith in these Americana paintings. "Take Atherton's painting representing the interior of an old-time railroad station," said Stuart. "That cover was tremendously popular as so many people have a strong interest in historical documentation of our times. What



Art Editor Stuart and artist Lt. Falter confer upon an idea for a Post cover. Things seem to be working out all right.



The Clare Booth Luce and the LaGuardia "caricartoons" were reproduced in the Post in 1943.

The originals of these "caricartoons," in two colors, are about 12 inches square. They were first studied in a series of pencil drawings, then executed in watercolor. Thirty-five "caricartoons" appeared in consecutive issues of the *Saturday Evening Post*. They focused attention upon Stuart as a satiric artist.



most Atherton fans may not know is that this artist's canvases are familiar to the habitué of New York's 57th Street, and that one of his paintings hangs in the Metropolitan Museum of Art.

"Or take the Dohanos cover picturing the small boy shopping for a penny's worth of candy," he continued. "Compare the subtle way Steve has done this with the hackneyed, cheap-gag treatment this theme might have received at the hands of a lesser artist—the boy's head probably large, nearly filling the page, his penny held conspicuously for all to see. Dohanos artfully has subordinated the gag to reminiscent interest in familiar details of the sweetshops of our youth."

I've been talking about *Post* covers as though they were the beginning and end of the art editor's function. That, of course, is but one of many problems, including the entire styling of the magazine, its layout and typography, and the purchase of all the illustrations and art work.

Wartime publishing restrictions restrain the hands of all editors in these directions. Now they are governed by expediency more than by good intentions. Shortage

of paper, for example, dictates the size of type that, in all mass magazines, is smaller than it will be when the necessity for saying more in less space has been removed. It also limits the amount of white paper which from the standpoint of layout design might be desirable. Pictures printed on the thin stock prescribed by paper rationing do scant justice to artists' originals.

These restrictions, however, do not interfere too greatly with an art director's policy in buying art work. They have not prevented Stuart from making the *Post* more interesting to art-minded readers who have become pretty well fed-up with illustrations too obviously inspired by the camera.

Kenneth Stuart's office on Independence Square is the mecca of a small army of illustrators—the great, the near great, and the would-be-great. Stuart sees them all. In him they find the sympathy and understanding of a fellow illustrator. Artists have sat in art editors' chairs before now, but few have possessed the all-round qualities that are making Stuart's contribution to the *Post* so noteworthy.

FOR EVERYONE  THE OUTSTANDING

HENRY C. PITZ



HENRY C. PITZ, noted Philadelphia art educator, is best known for his water colors. In addition to the Dana Gold Medal, and the Lloyd Griscom Prize, his work was awarded seven other medals and purchase awards. For his lithographs shown at the Paris International Exposition, 1937, he was awarded a bronze medal by the French Government, Art Alliance Silver Medal for Achievement in the Arts.

His inspiring classes at the Pennsylvania Academy and Philadelphia Museum School of Industrial Art, have launched some of America's most talented younger professionals on well paid careers.

Mr. Pitz has illustrated many famous classics too numerous to mention here (see Who's Who). As art executive the talents of Mr. Pitz have generously aided any worthy cause in Art. He was Vice-Pres. of The Phila Art Alliance, Ex-pres. of Phila Sketch Club, Director Philadelphia Water Color Club, etc. He is also a member of the Audubon Artists.

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TAUBES' page

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IN DEFENSE OF COPAL

It seems like a large order, but now I am really going to challenge the opinions of a great many experts, including that of my teacher, Max Doerner, who, like most writers on technique, condemns the use of copal varnish in painting because of its alleged shortcomings. According to one author, "copal varnish turns very yellow, even brown, and its hardness causes cracks when applied over a soft coat of paint." The writer furthermore avers that copal must be "roasted" before dissolving. Still another voice maintains that tetrachlorethane will dissolve it without further processing. We hear too, that "copal varnish is made by melting the resin at high temperatures, then linseed or tung oil and lead or manganese dryers are added, cooking it until the dryer is thoroughly incorporated, then thinning it with turpentine substitutes."

I am far from scoffing at my learned colleagues—many of them have shown great scholarship in various fields. I am simply prone to believe that, so far as the copal problem is concerned, they have not had first-hand experience—they were merely rewriting from other authors, who, in turn, got their information from somebody else, etc., etc. When examining all that has been said on copal, there is another striking fact—that none of the authors in question has clearly defined what kind of copal he has in mind, although there are scores of different resins, all of which go under the name of copal. Also, nothing has been said about its preparation and application. Neither does a reference to "roasting" (just like chestnuts?), or dissolving in tetrachlorethane, make much sense (copal merely softens and turns to a gel when treated with this solvent). Further allusions to "melting copal in hot oil with dryers added" reminds one of varnish preparations once used for railroad coaches, etc. Surely it would be foolhardy to use such a brew in connection with paintings. Again, when referring to the hard film of the varnish it would be good to know what solution the author may have had in mind—was it a resin-solvent proportion of 1:1 or 1:10? Surely it would make quite a difference should a person take ten pills of a medicine when one was prescribed. If you will permit me to say so, any painting would misbehave when thus treated. Finally, none of the experts seems to

have considered that after it has been thermally processed, copal resin may be cut simply with turpentine just like any one of the soft resins.

For years I have been using copal varnishes prepared by myself; have conducted all kinds of tests with them, and have found that they are superior to damar or mastic varnish in many ways. But I am not alone in this preference. No less an authority than William Suhr, one of the foremost restorers of our time, who has probably had more experience than any other

expert with the best of the old masters' paintings, agrees with me on this subject. The astounding thing here seems to be the fact that, among all the manuals on paint techniques ever published, the first comprehensive discussion of the preparation and uses of copal varnish was offered in my book, *Studio Secrets*.

If I am in error on this point—I may have missed some lesser-known treatises—I should like my readers to correct me. I am always on the lookout to broaden and improve my knowledge.

Only persons enclosing a self-addressed, stamped envelope will receive a reply.

L. N. J., Q.M. 3/c, St. Albans, N. Y., writes: When mixing paints with straight damar varnish, I have found that particularly good effects may be produced. Is this medium safe from the standpoint of permanence? Shall I add turpentine to the varnish?

Answer: Such procedure is contrary to the principle of permanence. Notwithstanding that the binding power of damar is considerable, its body is perishable—it does not produce a film comparable to the tough film of dried linseed oil. Although the brittleness of the damar film is at first not apparent, the resin progressively loses its cohesiveness and reverts to its original state—dust. Moreover, it remains forever an easy prey for turpentine and all the coal-tar and petroleum solvents. Thinning the varnish with turpentine only aggravates the condition inasmuch as the oil which binds the paints is subjected to further dilution.

Mrs. D. M. L., Sinclair, Wyoming, asks: How can one best mix gray tones?

Answer: A thorough discussion of this problem will appear in the Amateur Page in the October and December issues. *Question 2:* I am using a light drying oil mixed with linseed oil, and my brushes get soggy. What's the cause of this?

Answer: The trouble lies in the "light-drying" oil, which is a general term for an oil saturated with siccative. Since one cannot expect much from a nondescript commercial brew, it is certainly not recommended for painting anything, be it a picture or the interior of a pig sty.

Mr. J. W., Philadelphia, Pa., asks: Is it advisable for an art student to draw from casts of Greek sculptures?

Answer: Myself, I was brought up in the tradition that all worthwhile learning comes from the Greek. This, of course, is not quite so. Although I have in former years advocated careful study of the classic sculptures, lately I have come to

believe that an over-indulgence in this respect is fraught with danger. It seduces the eye to follow a much-worked and re-worked conceptualism and schematic idealism. (I shall discuss this problem in an article in the near future.)

Mrs. D. P., Washington, D. C., writes: I hear the term "mass" used quite often in connection with composition. What is its meaning?

Answer: Artistic terminology is likely to be cryptographic, however, sometimes even in matters pertaining to the arts, Webster may be consulted with profit. "Mass," says he, means "large quantity." And that is just what it means in pictorial composition. In composition, the large quantities decide the balance—the details are irrelevant.

Mr. R. G., Pine City, Minn., asks: What is the best artificial light for painting?

Answer: Daylight fluorescent.

Cpl. A. J. N., Camp Russo, Cal., writes: I am leaving for the tropics; quick drying of my paintings will be essential. Shall I thin my paints with turpentine or mineral spirits in order to accelerate their drying?

Answer: A thin oil film will dry out quicker than a thick one, but thinning of oil medium with a volatile solvent does not accelerate its drying in the true sense. Moreover, it deprives the oil of its binding power. To accelerate drying of paints means to make them absorb oxygen more readily, and the only catalytic agent which promotes this absorption is a metallic dryer. The best among such dryers is cobalt siccative. It should be added to the paint as well as to the medium in quantities ranging from 1/10th to 1/2 of 1%; to put it in simple kitchen terms, add one drop of siccative to a tablespoon of oil and 1 drop to several inches of paint, and let it go at that.



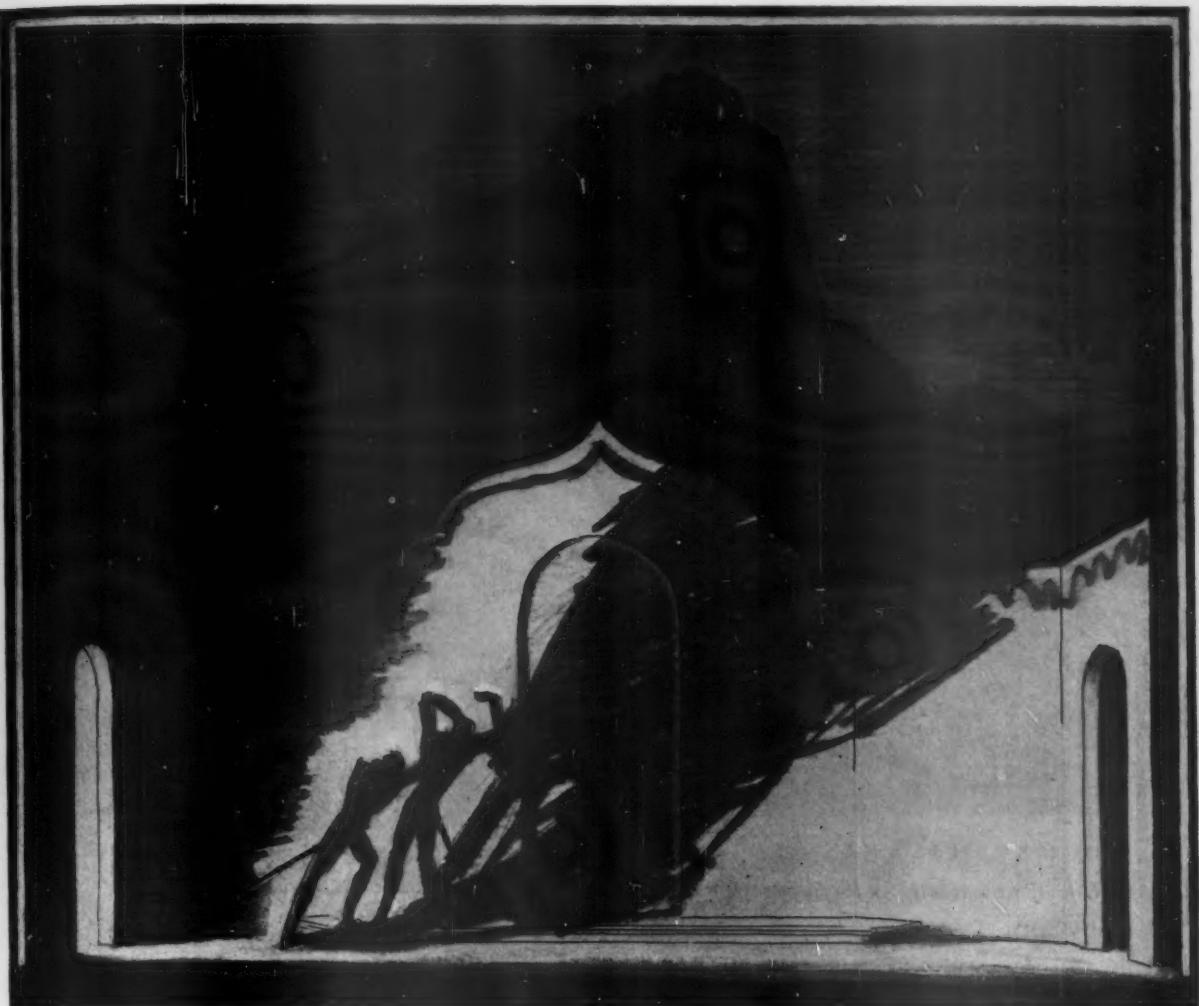
A PERMANENT SETTING FOR OTHELLO *A Bedchamber in the Castle, Act V., Scene II.*

DESIGNS FOR THE THEATRE BY

Robert Edmond Jones

Scenic design is the first and only visual transcription of a play production, and the last and only record to survive. It is primarily a technical document accurately executed as a scale drawing which may be read and realized in theatrical workshops. At the same time it is a genuine work of art which conveys in essence and in spirit the poetic climax of the play. Scenic design is double-edged: it is an art and a craft, an authoritative creation and a subordinate contribution. Its evocative power is potential rather than actual, requiring for its realization the magic of the stage: space and light and movement. Translated in those spacial and dynamic terms, the drawings suddenly assume a strange and fascinating life transcending the plane dimension of the picture. There is, however, no more conclusive proof of the artistic validity and significance of theatrical design than these drawings by Robert Edmond Jones.

The illustrations shown on these pages were selected from a retrospective exhibition of scene and costume designs by Robert Edmond Jones at the Museum of Modern Art—a survey from thirty years' work by this dean of American stage designers.



A PERMANENT SETTING FOR OTHELLO

A Street, Act V., Scene I.

Photography: Portrait, RKO Radio Pictures; Settings, Juley.



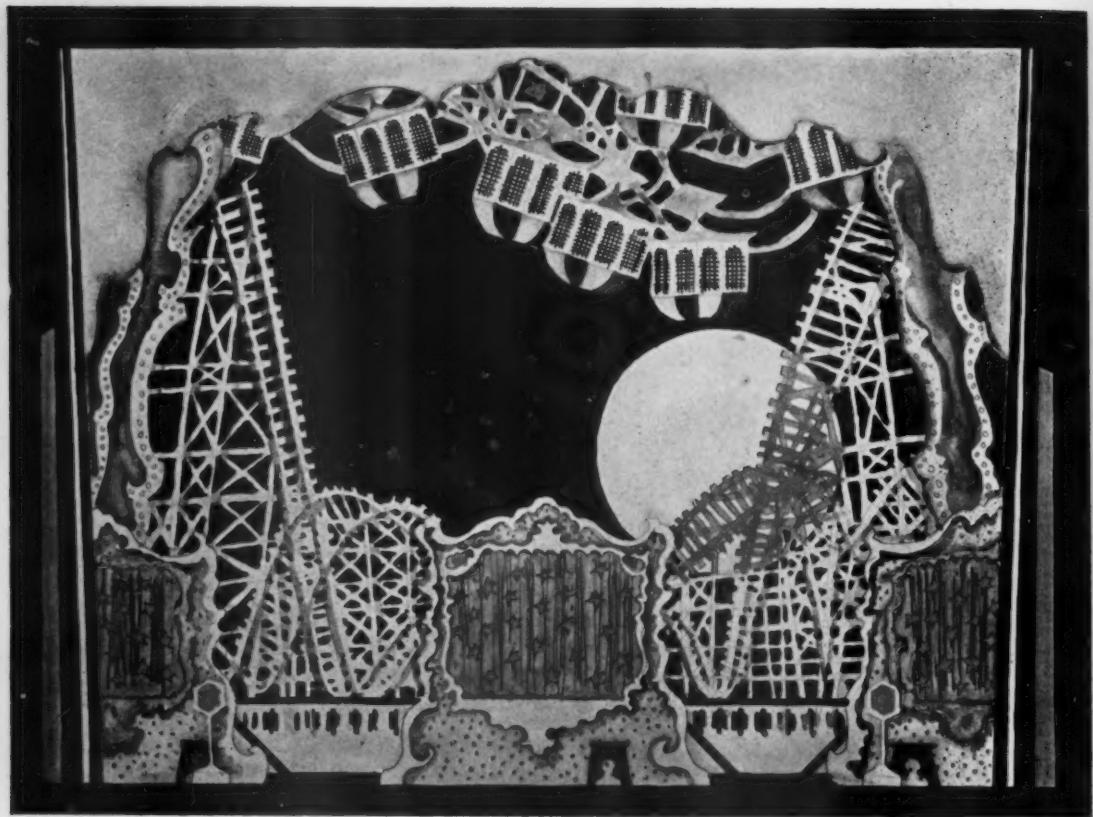
Robert Edmond Jones was born in Milton, New Hampshire, in 1887. He was graduated from Harvard University in 1910 and the following year began theatrical designing in New York. In 1925 he became associated with Kenneth Macgowan and Eugene O'Neill in the production of plays at the Greenwich Village Playhouse; he has staged many of O'Neill's plays. Mr. Jones is a member of the American Academy of Arts and Letters. He was awarded the Howland Memorial Prize, Yale University, in 1925; and the Fine Arts Medal of the American

Institute of Architects, Williamsburg, Virginia, in 1936. Drawings by him are owned by the Art Institute of Chicago and the Victoria and Albert Museum in London. He is the author (with Kenneth Macgowan) of *Continental Stagecraft* (1922), *Drawings for the Theatre* (1925) and *The Dramatic Imagination* (1941).

*Costume for Beatrice for the Ballet:
MUCH ADO ABOUT NOTHING*

*Overgown in red and yellow
Underskirt in blue*

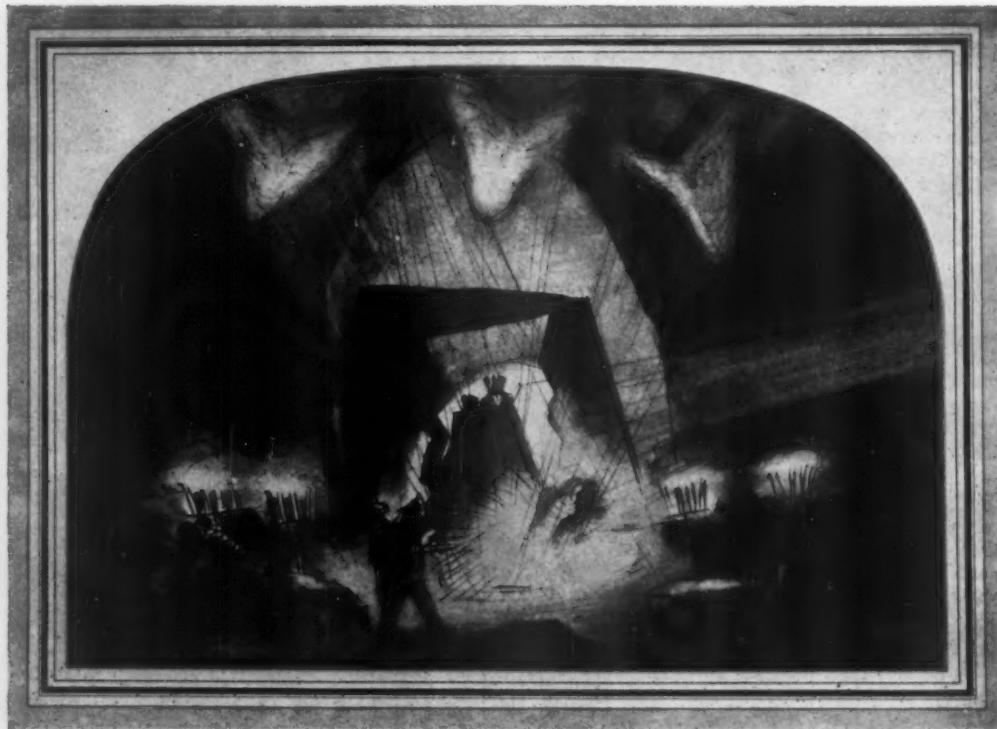




CONEY ISLAND

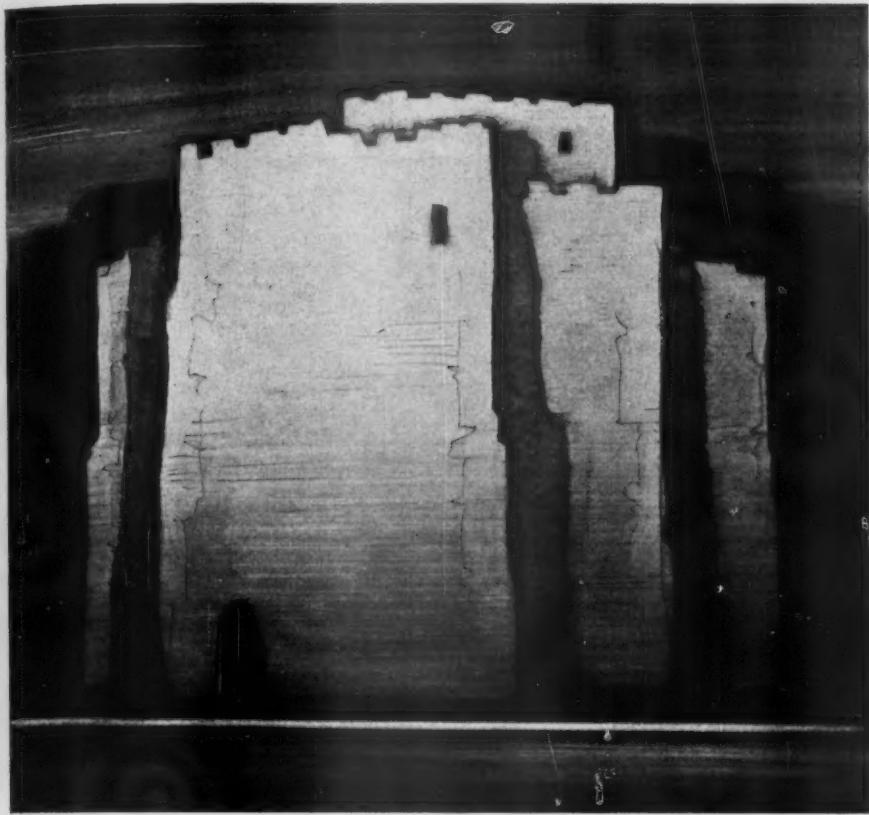
One of several settings for Skyscrapers Ballet, 1920, for the Metropolitan Opera Company

DESIGNS FOR THE THEATRE AND THE BALLET



MACBETH

The Banquet Scene



LORDS OF THE WEST

Imaginary Play, 1942, not produced

Costume for Workmen for
SKYSCRAPERS BALLET
Courtesy Museum of Modern Art



BY ROBERT EDMOND JONES

THE OLD
FOOLISHNESS

ACT II

*A Ruined Castle
in Ireland*



THE WATERCOLOR PAGE

Presenting Henry C. Pitz * number 1 in a series



Born in Philadelphia, Pennsylvania, in 1895. Painter, printmaker, illustrator & teacher. Member, Philadelphia Sketch Club; Philadelphia and American Watercolor Societies. Head, department of Illustration, Philadelphia Museum School of Industrial Art. Recipient of many prizes, including **Danna Gold Medal** for Watercolor, 1933 and **Bronze Medal**, International Exhibition, Paris, 1937. Represented in private and public collections of prints and painting. Prolific illustrator of books in a variety of mediums.



"Edge of Town" A Watercolor by Henry C. Pitz Original (21 x 24½ inches)

Consistent with the plan for this new series on watercolor, we asked Henry Pitz to comment on the presence of human figures in his paintings and to give our readers some notes concerning his own methods.

To represent the artist, we selected his "Edge of Town" which was one of the outstanding watercolors in the last exhibition of the American Water Color Society in New York.

Mr. Pitz writes: "It always makes me a little self-conscious to be told that my pictures, almost always, have figures in them. The figures are not 'introduced,' in the usual sense of the term. They are there because I happen to see pictures that way. They are not just figures to me; they are human beings and I am intensely interested in human beings; in the things they do, in the things they build and in the innumerable forms of nature through which they move.

"No doubt, a great number of the uninhabited landscapes to be seen in current exhibitions stem from an inability to draw the human figure, and I find it easy to sympathize with this feeling, for I know that the three things most difficult for me to draw are elephants, caterpillars and derby hats, and I notice that they find their way into my pictures very seldom.

"I should like to suggest that a great many painters have an unnecessary inferiority complex about the matter of figure drawing. Perhaps they remember that in art school days they

were never very expert in those long careful sessions before the posed model. But this happens to be merely one approach. I believe that more persons would draw figures in a 'human' way if they took a little sketchbook straight to life.

"Sketch anything and everything. People who are doing their daily tasks, who are not posing but are merely being themselves. Don't worry about completeness. Develop a pictorial shorthand. Just a few lines of movement or structure or character. Don't be discouraged if your first efforts are poor. You are learning a new language. Draw five hundred figures and if the last is not better than the first, then you may permit yourself to be discouraged. And don't be appalled at the thought of five hundred drawings. Thirty seconds is ample for each; surely you can afford to spend four or five hours in a search for a more life-like way of drawing.

"Don't work from point to point—put yourself in sympathy with your character and let the pencil roam. Feel the pose before you in your own muscles. Finally, when you paint figures in watercolor, do not make the mistake of elaborate pencil drawings of the figures, unless they are preliminary studies. Let them be formed with the brush just like your skies, trees and fields, then your people will be a part of their surroundings.

"Most of my large watercolors of late years are painted in the studio from

notes and sketches. Often these are many years old. I seldom do much preliminary drawing with my pencil before starting to paint—just enough to indicate the large pattern and the plotting of important perspective lines.

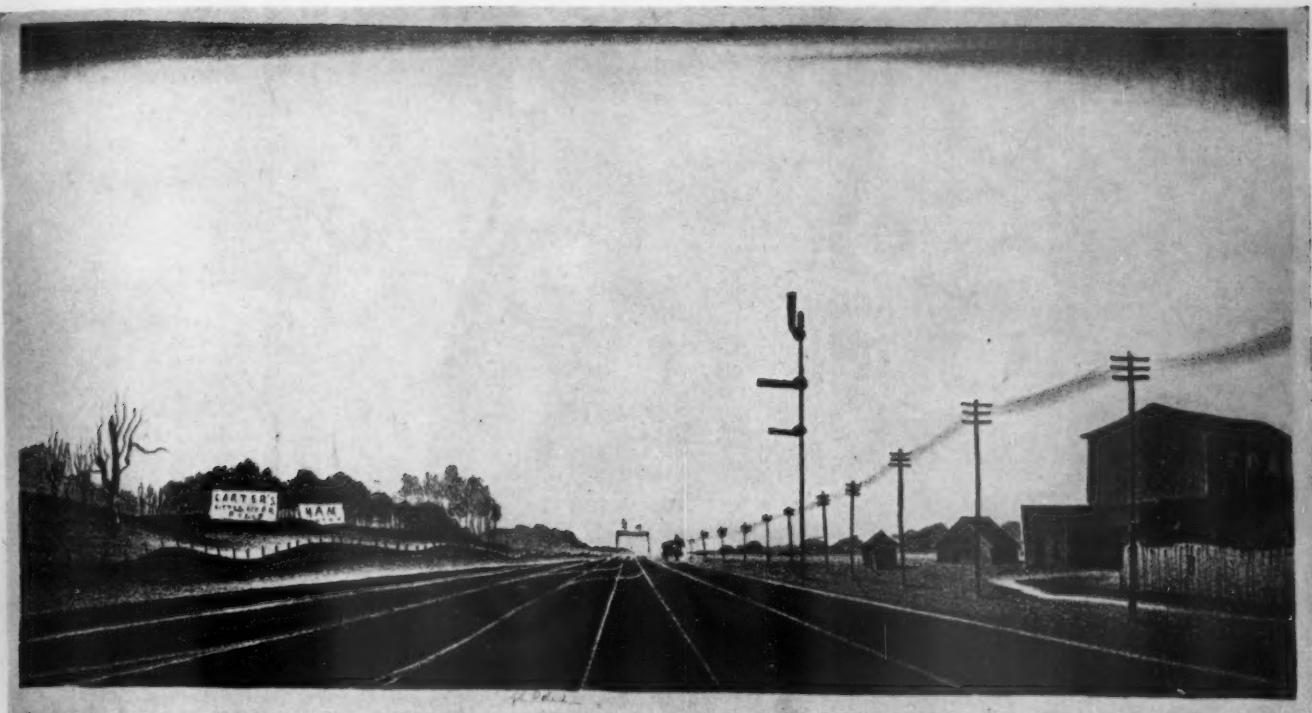
"My palette varies, but is usually limited to eight to ten colors. I use three brushes: a number 4, pointed red sable and a large number 12; the third brush is a flat sable brush, two inches wide. With these simple tools, I work swiftly, except for periods of drying."

Careful examination of Mr. Pitz's "Edge of Town" reveals that the artist practices what he preaches. Notice how simply his figures have been delineated; how effectively they have been placed, both in the shadow and sunlit areas. Their animation and scale cause the eye to move easily into the middle distance.

From a compositional standpoint this watercolor has been skillfully put together. In the first place, the high eye level accentuates the dramatic play of light and shade. Often subjects even less interesting in material than this one could be made exciting by viewing them from a rooftop, as Pitz must have done in selecting his vantage point.

While the final result appears at first to be a study in contrasting values of large and small masses, further study shows us that line plays an important part. Beginning at the roof line of

Continued on page 30



MAIN LINE A Lithograph by John C. Menihan (5 1/2 x 10 3/4 inches) purchased by Library of Congress

JOHN C. MENIHAN

★ *Lithographer* ★

BY NORMAN KENT

"In my opinion," says John Menihan, "a lithograph stone offers more possibilities for varied technique than any other medium."

Such a statement might seem biased except for the fact that Menihan has explored many mediums: including several other printmaking methods; oil, tempera, watercolor and pastel painting; and drawing on paper with graphite, conté, pen and ink, and charcoal. In normal times he makes a very good living as a portrait painter and at the present writing he has over thirty commissions awaiting the time when he has completed his important wartime assignment of manufacturing parachutes for the army.

Possessed with boundless energy, which leaves his colleagues who try to keep up with him panting for breath (how well I know; I've tried it), John Menihan has another endowment, equally prominent. That is his insatiable curiosity. It causes him to ferret out the intricacies of anything and everything that attracts his attention at any given moment.

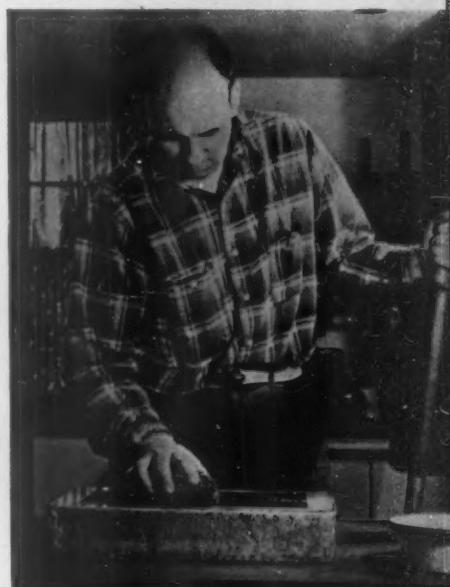
And to help him satisfy his curiosity he has "a way" with people—all kinds, young and old, rich and poor. He charms busy people into laying down their tools and spending hours explaining the techniques of their trades—be they cooks, firemen or cabinetmakers. It was this same insistence on finding out everything he could about his beloved craft of lithography that brought him to the door of Bolton Brown, master of

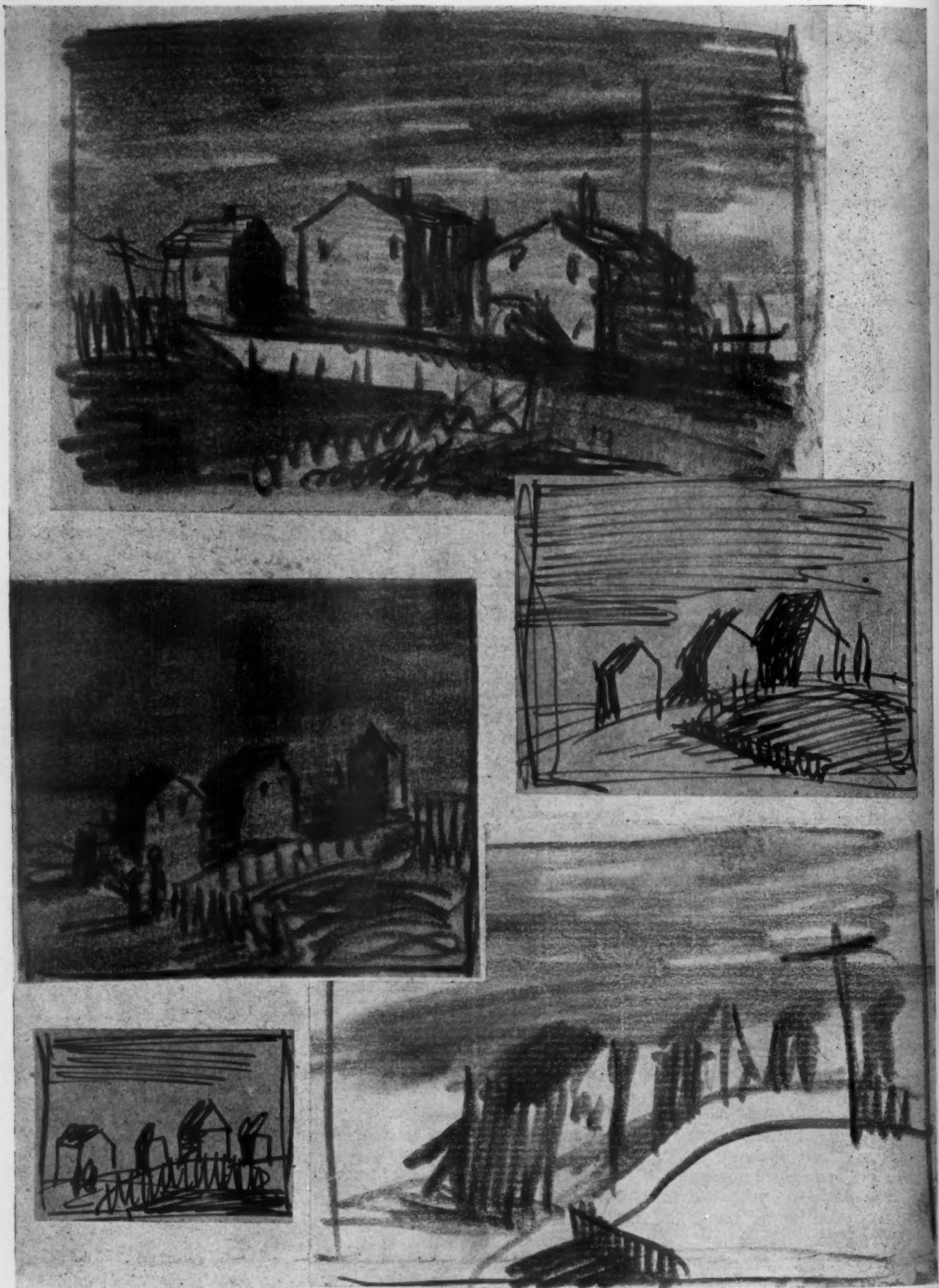
lithographic technique, who lived in Woodstock.

Before Menihan left, several weeks later, he had gleaned the hard-won secrets of this artist's lifetime. Impressed with the aptness of his private pupil, who knew when to listen and when to ask questions, Bolton Brown entrusted Menihan with an unpublished manuscript, augmenting his researches contained in his "Lithography for Artists." And when Bolton Brown died a few years later, it was Menihan who assisted his widow in disposing of his master's artistic estate.

Concerning his introduction to art and lithography, Menihan said: "While studying at the University of Pennsylvania (B.S. in industrial management and merchandising), I became interested in lithography

Menihan is seen wetting the stone with water, between proofs. He holds the ink roller in his left hand. Photograph by Gene Sourla





A group of thumbnail sketches for the lithograph, "White Picket Fence," on the opposite page. The one at the top appears to have been Menihan's first sketch; the others are variations of the motif. These are representative of a larger group.



Above: the first lithograph of "White Picket Fence" produced solely as the artist's study—which led ultimately to the second and published version reproduced below. See text for explanation. Below: Original lithograph, 9 x 13 3/4 inches.



quite by accident, in connection with scenery designing for the Mask and Wig show. Designed posters, based on scenery designs which were printed at Ketterlinus Lithography Company, where a good many early Pennell lithographs were printed. Curiosity prompted the purchase of two stones from Ketterlinus; brought them to Rochester in a Pullman berth, and tried several drawings which were printed by local commercial printers. This just didn't get results. Got hold of Bolton Brown's book, 'Lithography for Artists,' and spent much of my spare time—I was drawing advertisements for a shoe manufacturer—trying to make lithographs. Eventually I gave up advertising and spent several weeks in Woodstock, New York, 'lithographing' under Bolton Brown's personal direction.

"As for my creative procedures: I prefer letting an idea simmer for many months (sometimes years) with numerous thumbnail sketches as time goes by, all of which are carefully filed and consulted periodically; and when any new ideas on the subject occur they are jotted down in small sketches. Eventually a larger actual-size drawing is made. Experience has shown me that because of the distinctive qualities of lithographic stone as a drawing medium, it is almost useless to develop final drawings on paper; simply because no paper will provide the same surface for work as a lithographic stone. The stone itself is an inspiration; it produces many effects which are especially 'lithographic.' Therefore, I adopted the practice of drawing the large preliminary sketch right on a stone, and pulling a proof or two, with the idea of graining another stone for the final rendering (see page 27). This seems like extra work; but with good equipment conveniently at hand, it is really just doubling the fun.

"Working directly under Bolton Brown meant acquiring strict lithographic habits. With Brown there was no compromise with quality. Good craftsmanship was the order of the day, *every day*.

"The discouraging thing for novices in this medium is the ease with which a beautiful drawing can be ruined by carelessness. But the problems seem to disappear if a good workmanlike routine is made an inflexible rule from the start. The science and practice of printing cease to be troublesome—almost become a 'second language.' And after that, there is less tendency to shy away from the labor of re-doing a stone. They're big, heavy and dirty—yes—but it's better to understand all that beforehand and, if one shies at manual labor, go in for china painting or tatting!

"A good many of my prints started with pencil or crayon sketches made on the scene; others were done from memory; and others, from blow-ups of snapshots which I am frank to admit were *very* handy. The photographs are only incidental; and in no sense are they used for anything other than reference, as I have yet to make a photograph (even though I print my own) which successfully includes design and composition; eliminates non-necessities; and places incidentals as telephone poles, trees, barns, cows, blobs, lines, dimples, milk pails, clouds where they belong to 'balance up' satisfactory finished works of art.

"As time goes on, I find more and more pleasure in just remembering the essentials of this or that scene. And I really think the best works are things which have

their origin under those 'spiritual' or emotional conditions.

"It might interest your readers to know that I usually work on several prints at a time, in order to keep out of a rut. As may be apparent in looking over my prints, I don't like any one technique for a steady diet. Some things take a much freer treatment than others; and even if they didn't, it makes life more interesting, so I do them that way anyway.

"At this point, there is something to be said for the professional printer, who makes a business of printing edition prints for artists. The service of these several excellent lithographic printers are available, but to me drawing on a stone and having someone else do the printing is comparable to owning a new bathing suit, and having friends wear it in swimming. I concede that the world is richer for all the prints that never could have been done had it not been for men who specialize in fine artistic printing. But as long as I am able, *I prefer to do my own printing*."

Menihan is a thorough craftsman who would make his own paper if it were practicable, but knowing that he does manufacture his crayons we asked him to tell us something about it. He says: "As to making crayons, I can say briefly that the recipe consists of various combinations of carnauba wax, paraffin, stearic acid, a drop or two of olive oil, and, for blacking, I like a combination of graphite and carbon black. Graphite is Albert Barker's idea and he should have full credit for working it out. It has meant the difference between nothing and a whole new technique to me, inasmuch as I have made big chunks of crayon which do beautiful 'grays' with one fell swoop. The idea of the graphite is that, being a lubricant, it makes the crayon glide easily over the stone.

"The actual making of the crayons is simple: The various waxes are melted in a double boiler in the order mentioned above; the black comes last. A double boiler is advisable because, with it, one can reduce the amount of volatilizing which always goes on—and which unavoidably eliminates some of the essential oils. Once the mixture is uniform, it is poured into quarter-inch square channel brass, in which it is allowed to cool slowly. The slight contraction resulting makes it simple to push the crayon sticks out with the end of the pencil or some similar gismo. It is possible, incidentally, to save the shavings and remelt them.

"If anyone is really interested, I will be glad to write him a letter, answering specific questions concerning the process."

In recent months, whenever he could find time, John has been experimenting with color lithography. His first essays were carried on with two stones—"a key-block" impression for the black and a grayed tint for the color. These were successful but they only served as a springboard to more color and a larger number of stone impressions for each new design.

For his latest color lithographs, as might be expected, Menihan makes his sketch studies in watercolor. But consistent with his premise that the quality of the stone cannot be completely anticipated in advance, he builds his multi-color effects by using a strongly drawn black impression and by adding detail and coloration on suc-

Continued on page 30



ROUND BARN: VERMONT *A Lithograph by John C. Menihan. Included in the American section of "Fine Prints of the Year, 1938." (9 1/4 x 13 3/4 inches)*

JOHN ELLERINGTON'S HOUSE
A Lithograph by John G. Menihan (10 x 11 inches)

T W O

L I T H O G R A P H S

B Y

JOHN C. MENIHAN



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MENIHAN from page 28

ceding stones. If John Menihan had not learned the exacting technique of printing his own stones in color register it would not be possible for him to elicit the beautiful tones resulting from the over-printing of color which only the artist-printer can fully achieve. For until the final color proof is judged satisfactory to him, Menihan is engaged in a truly creative effort in mixing his inks, pulling trial proofs and adjusting his register—to say nothing of the drawing-on-stone process which regulates the density of the color tones and adds final form.

A few issues hence, we hope to be able to reproduce one of John Menihan's latest color lithographs.

WATERCOLOR PAGE

from page 24

the building in the lower left-hand corner, the movement is picked up by the edge of the shadow on the ground; and is carried along by the converging perspective of the roadway where it is dissipated behind the dark buildings in the central section. To foil this strong curvature, Pitz has contrived to introduce vertical movements (represented by the edges of the buildings and the series of smokestacks) which are varied in length and placed to avoid monotonous parallels.

Throughout the whole design, it is the onlooker who supplies the details. The artist has set up the pattern and created the atmosphere by suggestion. Block off the picture, and look at one quarter of the whole at a time. You will see lively painting quality in every square inch; exciting abstract patterns reduced to not more than four simple values; and a variety of edges from the crisp ones in the foreground, to the blurred (wet-paper) ones in the background.

Pitz has not overworked his painting. Large areas have been left untouched by the color washes, and those which have received washes appear to have been painted with directness and assurance. Of course, such facility is not gained overnight, but it is a result well worth the effort and patience necessary to achieve it—for it equips the painter with means adequate to a convincing expression.

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First: This column is strictly a service to our readers—there will be no charge to artists taking advantage of it.

Second: Within the space limitations of this column, and subject to our editing, all requests for items or statements of surpluses will be published over the names of the artists. No personal addresses will be published and all replies will be cleared through us.

Third: The individuals interested will of course do their own trading; obviously we can take no responsibility as to prices, quality, etc.

Sell-or-Swap Column

Alice Stratton Hill writes, "I am in dire need of Rubens or Mussini brushes in small and medium sizes—'brights' preferred—but any type will be welcome, and any linen canvas, though a bit 'toothy' preferred."

Richard A. Russell writes, "I have a large number of small frames—gumwood sanded but unfinished, 1½" scoop. Some are 4" x 6" and some 10" x 12". I'd like to exchange these with someone for a few large frames ranging from 16" x 20" to 24" x 30" in size—either finished or unfinished."

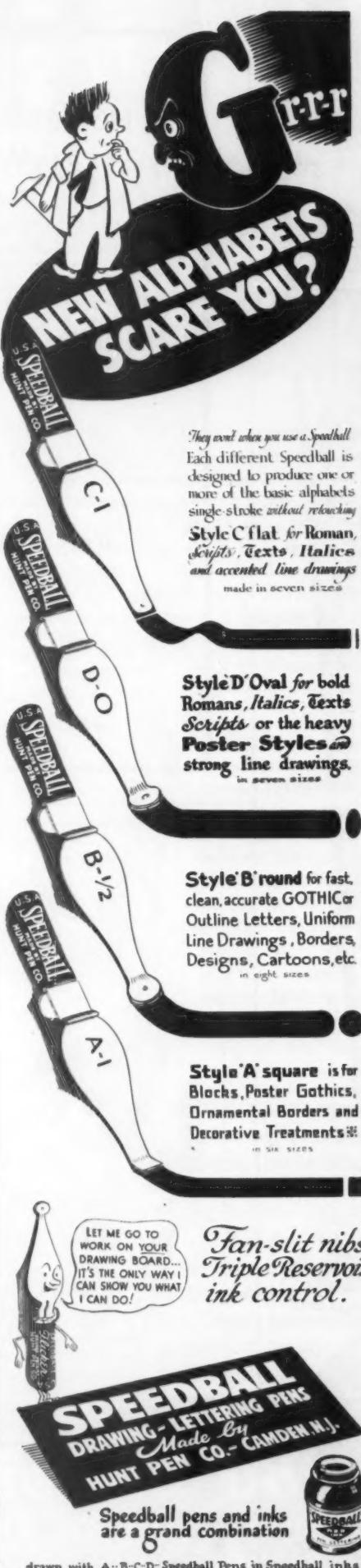
Francis DeShaw writes, "11 x 14 extra rapid symmetrical lens; 18" focal length, between lens diaphragm. Make offer or what have you to swap for it."

"Wanted—Art Instruction, Vols. 1, 2, 3 & 4 (1937-1940) in good condition. Best prices," says Wm. E. Beaudoin.

"I noticed in the Sell-or-Swap Column an inquiry for a second-hand copy of 'On Drawing and Painting Trees' by Hill," writes Art Uhlir. "Should there be several copies for sale will you please contact me, as I too would like a copy."

Quoting from a letter from Don Maust, "The bended-knee plea. Does anyone remember Russell Patterson?—College Humor days?—also, at that time Patterson sponsored a correspondence course in HUMOROUS ILLUSTRATIONS. Please, who can supply a copy of the Russell Patterson Course in Humorous Illustration? Will buy or borrow—want for study to fill vacant space in research covering many years of what's what in art study, schools, and courses. This must have been issued around 1928. Meyer-Both were the behind-the-scenes instigators. Please—search throughout the nation, especially in dimly lit attics, unopened bookcases, and uncompleted art careers." (Mr. Maust is putting in this request for a disabled veteran.)

Continued on page 36



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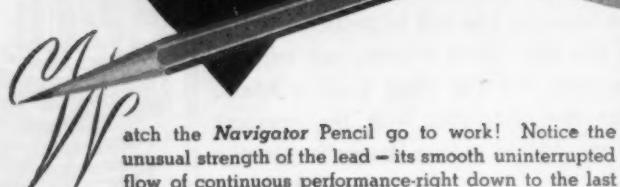
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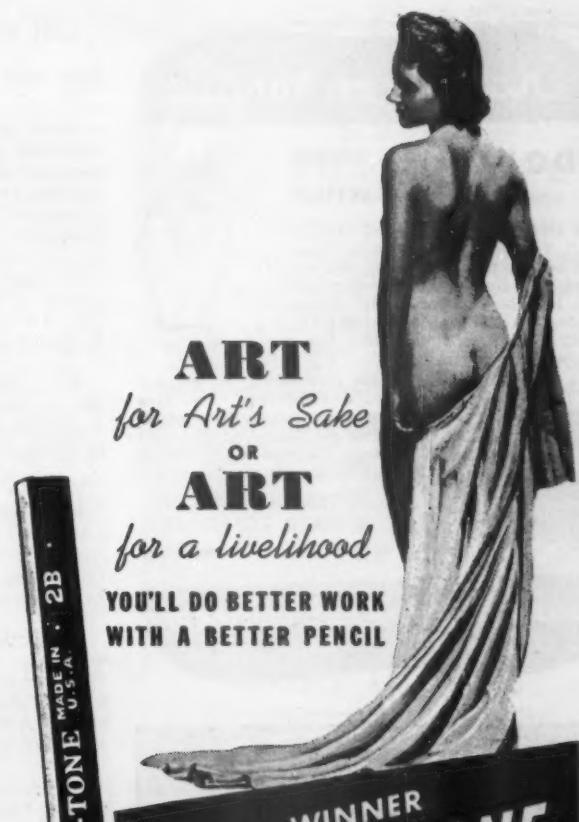
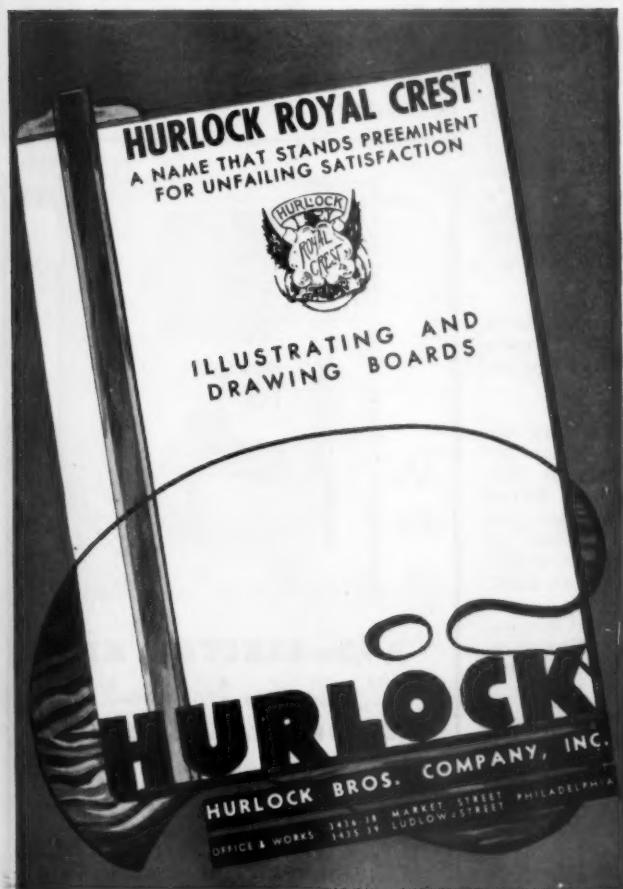
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SELL-OR-SWAP COLUMN

from page 31

Barry Biederman writes, "To complete my files, I should like copies of the **AMERICAN ARTIST** containing articles on Mario Cooper (November 1943) and Norman Rockwell (May 1940)."

"I have a 22nd Art Directors Annual (like new). Will sell for the list price of \$6.00," Louis Hemsath informs.

Mrs. Octavia Hyndman would like to buy a copy of "Elementary Principles of Landscape Painting" by John F. Carlson.

"I have a 'Sketching in Pen & Ink' by Donald Maxwell, in perfect condition, which I will sell at current price. I think I paid \$2.50 for same, plus postage," writes Eric Johnson.

Mr. C. H. Lancton will pay cash or—swap a carton of cigarettes (popular brand)—for the 1937 May & June and November 1939 issues of the **AMERICAN ARTIST**, or as it was then known "Art Instruction".

Excerpt from a letter from Cpl. Patrick Flammia in Germany. "Another thing I'd like to have done is put in a request in your Sell-or-Swap Column for a Waterman's Fountain Pen. I don't have anything to swap so I will buy it outright."

"It has been my misfortune to have misplaced my very valuable January 1945 and February 1945 copies of **AMERICAN ARTIST**. The publisher is unable to furnish copies. I shall be glad to pay any price, within reason, for these issues," writes T/Sgt. Norman M. Foster.

"I find it is impossible to purchase a new airbrush without a priority. I would, therefore, like to obtain a used airbrush for commercial art and photo retouching," writes Oliver Nelson.

Miss A. M. Jensen would like to purchase a copy of a 5" x 7" color print of Henry Lee McFee's painting, "Crow with Peaches."

Dorothy Burdette will swap one copy each of Art Instruction for September 1938 and August 1938 for one copy of **AMERICAN ARTIST** for December 1944. She also has one copy of the 16th Annual of Advertising Art in perfect condition which she will sell for \$5.00.

"I should like to buy a set of wood carving tools, and an Italian made wooden manikin. Please let me know what you have to offer," writes S. M. Elmore.

Address all replies to the artist, c/o Sell-or-Swap Column, **AMERICAN ARTIST**.

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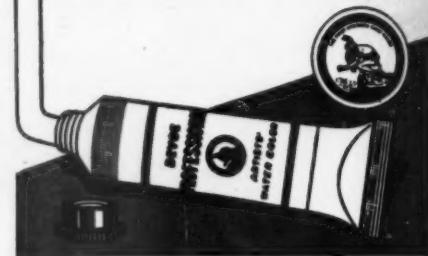
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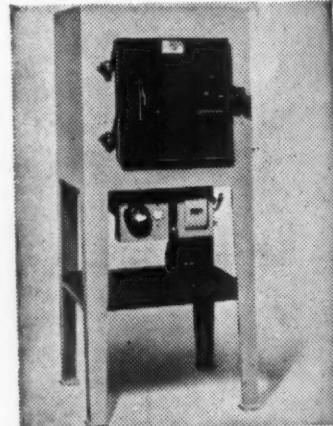
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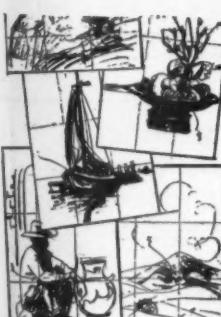
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National Society of Art Directors

There has recently been chartered, under the laws of the State of New York, the National Society of Art Directors. The membership in this society will be limited to the individual members of the affiliated Art Directors Clubs now existing in Boston, Chicago, Los Angeles, New York and Philadelphia or other approved Clubs which may later be formed.

The charter was taken out under the laws of New York because of the greater exemptions offered by that state than any other in the U. S. After approval by the executive committees of each of the Clubs that charter was signed by six members of the New York Club who were residents of the state. They were William A. Irwin, Pres. of the New York Club, Ernest Elmo Calkins, Rene Clark, William Oberhardt, Dr. Mehemed Fehmy Agha and Lester Jay Loh.

For many years there has been a feeling among the various Clubs that there should be some sort of an association between them. However, previous plans proposed necessitated that, if such an association were formed on a chapter basis with the New York Club as the parent, the other Clubs would lose their individuality. In the spring of 1942, William Adriance, then president of the New York Club, asked the Executive Committee of that Club to give the matter further study. A special committee of the New York Club was formed consisting of Dr. Agha, Paul Lang, William Irwin (then Pres. of the Club), Gilbert Tompkins, Dean Uptegrove and William Schneider. As a result of their discussions, and the advice of their legal adviser, John T. McGovern, the present plan was evolved.

Work is now progressing on the framing of a Constitution and By-Laws which will be submitted to the five Clubs for approval.

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Frank Myrick, managing editor of *Bookbinding and Book Production*, has written an excellent handbook which "explains clearly and concisely the standard practices in the mechanics of book production from manuscript to finished book."

More and more, publishers and advertising agencies expect artists who design for them to have a working knowledge of paper, type, the various kinds of reproduction methods, printing and binding.

Many of our readers who have expressed an interest in the series of articles appearing in *AMERICAN ARTIST* dealing with book illustrators will welcome the availability of this book.

Produced in a wartime format (4 3/4 x 7 1/2 inches) of 96 pages, its value lies in its wealth of authoritative information presented by a writer whose accurate language might well be followed by other writers of technical books.

N. K.

Up Front with text and pictures by Bill Mauldin. Henry Holt and Company, New York. \$3.00.

A number of combat artists have written and illustrated books about World War II but none have attracted more attention than this penetrating and mildly satirical book by Mauldin.

Five years seems a short period in any man's life, but when you're only twenty-three and those five years have been spent fighting and drawing enroute from Anzio to Berlin, you've come a long way and seen enough war to last the rest of a normal lifetime.

Mauldin paid for his studies at the Art Institute of Chicago by truck driving, dishwashing and menu designing. In 1940 he entered the Army from the Arizona National Guard. He has just recently returned from the front wearing the Purple Heart for wounds received in Italy and has been honorably discharged on points.

The late and beloved Ernie Pyle wrote about Mauldin so much better than the rest could ever do when he said:

"Sergeant Bill Mauldin seemed to us over there to be the finest cartoonist the war had produced. And that's not merely because his cartoons are funny, but because they are also terribly grim and real. Mauldin's cartoons aren't about training-camp life, which is most familiar to people at home. They are about the men in the line—the tiny percentage of our vast Army who are actually up there doing the dying."

As a draughtsman, Mauldin has developed a flowing brush-drawn line, beautifully suited to the requirements of newspaper reproduction. (The drawings in this book are selections from his syndicated feature which is still running in over one hundred American newspapers.) He uses black very tellingly with little flicks of white breaking through the masses (of black) giving it added brilliance and insuring good reproduction.

In one of his finest, Mauldin sums up the plight of all infantrymen. This cartoon shows his favorite characters—Willie and Joe—lying flat on their stomachs in the mud while overhead is depicted

the burst of shellfire. The humorous but deadly earnest caption reads: "I can't git no lower, Willie. Me buttons is in th' way."

Mauldin's text is as economical and summary as are his excellent drawings. This book should be required reading for all Americans at home, for it pulls no punches and tells in pictures and words what a stinking, awful job of fighting millions of our fellow Americans have undergone to finish the war in Europe—all seen through the eyes and hand and heart of one who was admirably equipped to do its telling.

N. K.

Selected Works of TAKAL. 28 full-page drawings and 18 illustrations. International University Press, New York. Regular Edition \$16.50.

Readers of *AMERICAN ARTIST* were introduced to Peter Takal in its January 1945 issue through the reproduction of a few of his line drawings. In the present publication, his esoteric art is beautifully presented. All of Takal's work is imaginative, even that in Part I which is inspired by the figure. The "Illustrations" in Part II are abstractions which are classified, in the introduction, as "Images devised to kill mermaids by nostalgia." How successfully this purpose has been accomplished may be hard for a non-mermaid to judge, but those who appreciate non-objective art will not be too insistent upon that, so long as they find pleasure in these manifestations of a strangely creative mind.

E. W. W.

The Mode in Hats and Headdress by R. Turner Wilcox. Scribner's, New York. \$5.00.

As Mrs. Wilcox's *The Mode in Costume* was written for the use of the designer, so *The Mode in Hats and Headdress* is a source book for the designer, as well as the painter and illustrator. Hair arrangements, headdress and hats from ancient Egypt to the day before yesterday (that is, through 1944) are pictured in 188 full page plates containing individual line drawings of heads and their adornment in detail. The author is a thorough student of General History, Design and Costume, as the text accompanying the drawings shows. To the layman not the least interesting aspect of the text is contained in the many arresting sidelights on customs in the ages preceding ours. One of the more astonishing of the Egyptian rites, for example, was the wearing to a banquet of an ornamental ritual cone on top of the head. The cone consisted of perfumed fat and during the evening was expected to melt—and did, running down over the wearer! The closing words of the book, "There is nothing new under the sun," may be remembered when "newest" styles are remarked in the present day. One may think for instance, that buttons on a summer dress of 1945, made of little mirrors, might be something new, and then remember that in Byzantium, 500 years ago, tiny mirrors were used as ornaments on clothing. There are 23 chapters following through the ancient civilizations to the various periods, such as Directoire and Victorian, and then broken down into decades to the present time.

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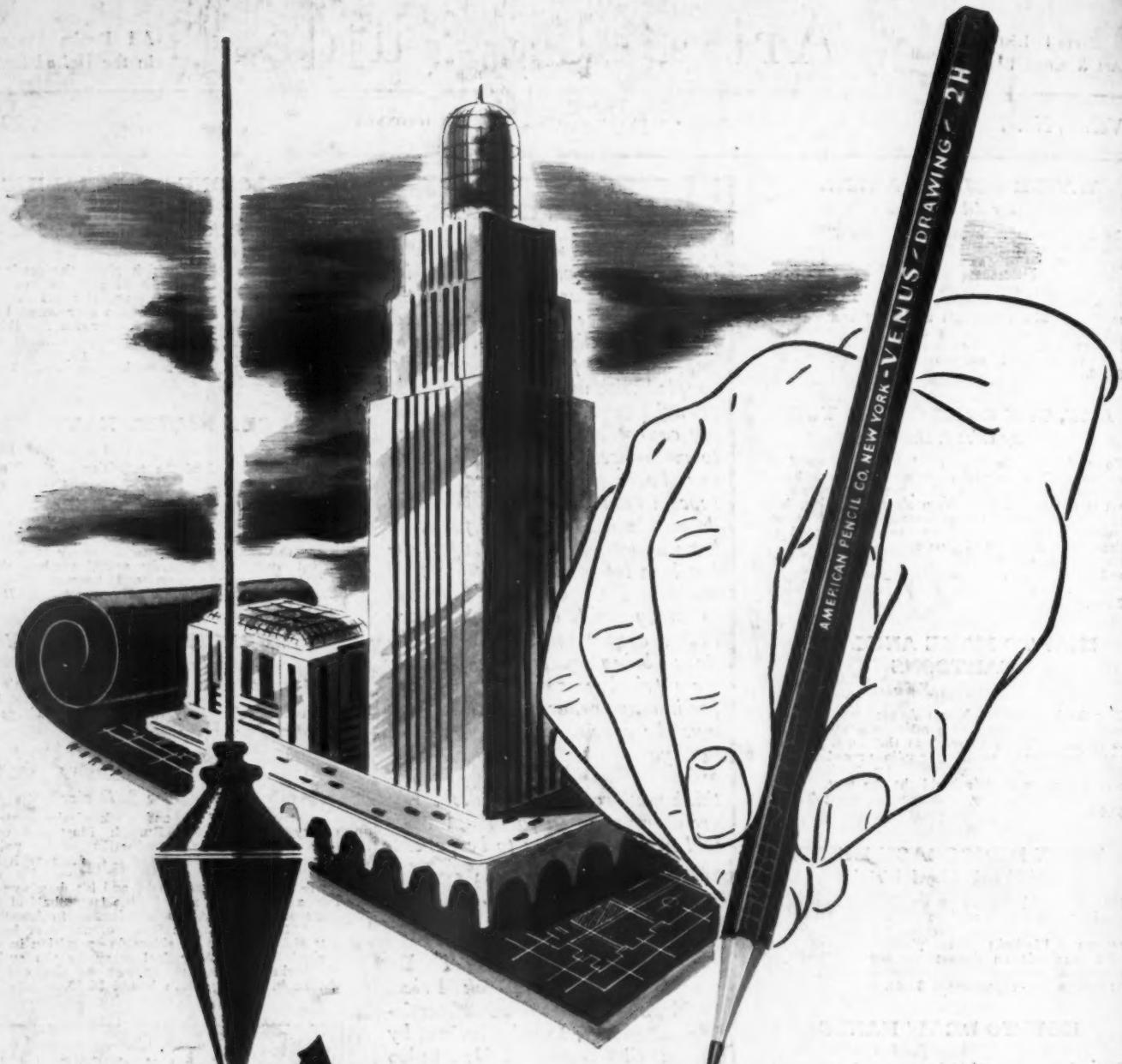
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